RECENT ACQUISITIONS BY
THE COOPER UNION MUSEUM

A picture book in honor of Calvin S. Hathaway

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New York, 1964

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CALVIN SUTLIFF HATHAWAY graduated from Princeton University in 1930, and did graduate work at Harvard University and New York University. Shortly thereafter he was taken on the staff of the Pennsylvania Museum of Art (changed to the Philadelphia Museum of Art) as Secretary to the Director and Editor of the Museum's publications. Later, he was given charge of the Department of Decorative Arts and the "Colonial Chain" of historic houses in Fairmount Park.

In 1933 he came to the Museum for the Arts of Decoration of The Cooper Union for the Advancement of Science and Art, first as Assistant, then as Associate Curator, and finally, in 1946, as Curator, a title changed in 1951 to that of Director. In 1947 he was appointed Professor of Decorative Arts. On the last day of December, 1963, he resigned, just two months short of thirty-one years of service with the Cooper Union Museum. He now occupies the post of R. Wistar Harvey Curator of Decorative Arts of the Philadelphia Museum of Art.

With the advent of war, he enlisted as a Private in 1942, and terminated his military service four years later with the rank of Captain. His commissioned service was spent largely in Military Government Service for the Division of Monuments, Fine Arts and Archives, in Bavaria and

Austria, and later, in the Office of Military Government for Germany, in Berlin. His decorations include the Military Order of the Loyal Legion and the Delaware Medal (Sweden).

In 1935 he was awarded a travelling fellowship by The American-Scandinavian Foundation. Professional affiliations held by him include membership in the American Association of Museums, Association of American Museum Directors (one term as Vice-President), the International Institute for the Conservation of Museum Objects, the Artist-Craftsmen of New York (Board of Governors

and Second Vice-President), Inter-Society Color Council, American Institute of Interior Designers, Residence Lighting Forum, New York Section (Executive Board), Centre International d'Études des Textiles Anciens (American Correspondent and Vice-President), and the Fine Arts Committee of the White House. He was also a member of the Museums Council of New York, and upon leaving New York was elected to honorary membership.

Mr. Hathaway's contributions to the development of the Cooper Union Museum are numerous and varied. Among his initial undertakings was the organizing of a catalogue system for all objects received by the Museum from its beginning in 1897. This included the establishing of accession numbers, the outline of classification of the objects, the designing of the various forms needed for daily operation, and the card catalogue which to this day offers the unique service of a comprehensive file available for public consultation. During World War II the Office of Military Government in Germany used this outline of classification as the basis for indexing looted works of art recovered by the United States military authorities in Germany. A number of museums and libraries in America have since studied and adopted this system.

In order to stimulate a broader interest in the Museum, Mr. Hathaway organized the Friends of the Museum program through which contributions were received for the purchase and repair of works of art, for publications, receptions and general physical improvement of the Museum. For the

Annual Spring Gathering of the Friends of the Museum, well-known speakers were engaged and exhibitions organized, factors which did much toward increasing the membership of the Friends and extending an interest in the Museum beyond the neighborhood of Cooper Square.

In 1935 he initiated the *Chronicle*, an annual scholarly publication devoted to objects or various units of the collections, which soon gained an international reputation in the field of the decorative arts. Articles which he personally contributed to the *Chronicle* include one devoted to French silversmithing of the 18th century, others to the collection of drawings and watercolors by Winslow Homer (the first article ever to be devoted to Homer's graphic art and a milestone in the study of this artist), the wallpaper collection, the drawings collection, a study of the Museum's development from 1897 to 1957, and, in collaboration with Miss Jean E. Mailey, a detailed analysis of a group of rare early Chinese textiles, attributed to the third century B.C., the late Eastern Chou period. In order to present more fully certain collections, he instituted picture books devoted to the wallpaper collection and to that of printed textiles. As a part of the Museum's Sixtieth Anniversary celebration, an *Illustrated Survey of the Collections* was published, the design of which was the model for this present publication.

Seeing the need for a program of changing exhibitions, in 1958 he arranged that gallery space be made available for such purposes. Under Mr. Hathaway's imaginative direction, such varied ex-

hibitions have taken place as *French Silver from the Reign of Louis XIV to the Empire*, *Baked Clay in the Service of Man*, *Four Thousand and One Buttons*, *With Hammer and Tongs*, 2500⁰ F., *Nine Lives: The Cat in Art*, *All That Glisters*, *Leather in the Decorative Arts*, *Alter Ego* (Masks), *Lacquer*, *Conspicuous Waist: Waistcoats and Their Design*, *The Prince Regent's Style*, *Enamel*, *Nineteenth Century Jewelry*, *Design by the Yard* (Printed textiles), *Ceramics by Picasso*, *Plane Geometry and Fancy Figures: The Art of Paper Folding*, *The Logic and Magic of Color*, to name but some of these exhibitions, all of which were accompanied by printed and illustrated catalogues. Concerned with the necessity for a program of changing exhibitions, Mr. Hathaway stated: "While the collections form the cornerstone of every museum, it is only by the use made of the collections that the success of a museum may be gauged . . . The most conspicuous development has taken place in the program of temporary exhibitions . . . based in large part on material in the Museum's possession, reinforced with loans from generous collectors, museums, and the designers and producers of our own day." Under his guidance participation by the Museum in trade and craft shows, home-furnishing and flower shows, as well as in loans to other museums and travelling exhibitions has resulted in an increased public awareness of the Museum's collections and services.

Until 1940, when the administration of the Museum library was transferred to that of the Cooper Union's Main Library, Mr. Hathaway

daily scrutinized European and American dealers' catalogues for books needed for research in the decorative arts. Today, this library is outstanding of its kind on this side of the Atlantic.

Mr. Hathaway's most recent contribution to the betterment of the Museum's physical arrangement and interpretation of its collections was the re-installation of two suites of galleries, one devoted to *The Elements of Design*, the other to *The Sources of Design*, the latter completed in the Spring of 1965. The *raison d'être* of these particular displays is that "besides maintaining collections representative of the good designs of today, yesterday, and the day before . . . a teaching and working organism such as the Cooper Union Museum should develop displays illustrative of the elements of design—form, color, texture, spatial relationships, illumination. The concepts, sometimes difficult to convey even experimentally in classroom and laboratory, still seem imperfectly understood by designers and producers of much that is offered in today's market. They are all aspects of that elusive ideal, quality, recognition of which is often described under the indefinable term, taste."

His loyalty and deep sense of his responsibilities, and his patience in bringing to completion any task before him were the qualities which Calvin Hathaway imparted as example to his professional staff. To him the staff, individually and collectively, owes gratitude for the knowledge he shared and the guidance he provided in the conduct of the Museum during the nearly thirty-one years of his leadership.

Mary A. Noon

The most ancient silks in the Museum's collection, and the rarest, are a bonnet, a pair of mitts and fragments of a kerchief, discovered in a lacquer box excavated at Ch'ang-sha, in the Chinese province of Hunan, and tentatively attributed to the third century, B.C., late Eastern Chou period. Though stained and dimmed after some two thousand years, they remain important examples of the extraordinary skill of Chinese silk weaving and mastery of design. The kerchief fragments are in a plain, or tabby weave, unpatterned, and now a deep cream color. The bonnet and mitts are in very fine warp-face weave in brown, vermilion, honey color and yellow. In three patterns (two in the bonnet and mitt finger ends are very similar) they present arrangements of subtle, geometric designs, probably symbolic and certainly evidence of ancient culture. In Volume 2, number 10 of the Museum's CHRONICLE a study of these textiles was published by Jean E. Mailey and Calvin S. Hathaway, a collaboration resulting in a valuable scholarly contribution to our knowledge of early Chinese textiles. A.B.B.

Mitt: 8¼ × 5½ in. [1951-45-4]

Diagram of pattern (detail) for bonnet

Diameter, 4 $\frac{5}{8}$ in. [1961-88-9]

One of the earliest results of Man's attempts to create materials with properties different from those inherent in nature was the invention of glass. With its many possibilities of color, technique and use glassmaking never ceased to intrigue craftsmen and artists as its technology spread from Mesopotamia toward Egypt and the West. The Middle East remained for a long time the centre of the art,

and it is from that area, probably from Sidon, that this little bowl originates. It is a variation on a well-known family of lotus-shaped bowls, some of which have rounded relief petals, others only their indication in raised flanges. Pale green in color, it is but one of many fine examples of ancient glass given the Museum by Mrs. Leo Wallerstein.

H. B.

The art of the Chinese potter reached a remarkable peak during the T'ang Dynasty, that highly artistic and refined period corresponding approximately to the 7th through the 9th centuries of the Christian era. Native experience in the craft was stimulated to new efforts by external cultural influences, mainly from Persia, with remote echoes from the earlier Hellenistic kingdoms. In this stoneware amphora with a finely-crackled glaze, the decorative dragon handles of Middle-Eastern origin enhance a classically crisp outline. H.B.

Height, 15¾ in. [1958-94-1]

In the construction of a portion of a shirt from the pre-Columbian Tiahuanaco Culture of about 800–1000 A.D. is found a combination of alpaca wool wefts and cotton warps. The pattern is contained within wide, vertically-running bands, separated one from the other by a narrow stripe of brilliant red. The individual design unit shows a kneeling winged figure carrying a staff. In each instance it is introduced into the vertical bands in a fascinating juxtaposition with repeating design elements. Sometimes the motifs are reversed, sometimes color is reversed, at other times both alternations occur. The result is a design of extreme sophistication and refinement. C.C.M.

5+¼ × 20⅞ in. [1962-1-1]

Two strands of delicate cast gold beads, from the province of Coclé, Panama, the gift of Mrs. John Winslow, are examples of a pre-Columbian culture which existed from 500 to 1540 A.D., and produced not only a wide range of brilliant polychrome pottery but also a variety of ornaments in which hammered or cast gold was an important element. The necklaces were probably made about 800 A.D. by a skillful process of casting, now lost. The little gold pendant, in the form of an eagle, combines the two techniques of casting and hammering; it is from Costa Rica and dates from the 12th century. These ancient ornaments are proof of crafts far from primitive, and suggest, as well, that instinctive appeal to the sense of touch, the enjoyment of which is satisfied only by running through one's fingers such fine works of gold. A.B.B.

Upper (—1): 21 in. (length) [1960-120-1, -2]

Lower (—2): 22½ in. (length)

Pendant: ⅞ in. (length) [1960-28-1]

15 x 8 in. (detail shown) [1961-96-1]

The acquisition, through the Friends of the Museum Fund, of this silk adds to the Museum's collection of early textiles an example from that rare 11th-century group of Persian silks of the Buyid Dynasty. To a muted color scheme of brown and cream a liveliness is added by the clever stippling effect produced by the warp twill weave. The vigor of pattern, complex but controlled, beguiles the eye. Though many of the design elements are familiar in Near-Eastern art, comparison with other known Buyid silks sets off this fragment as

something of a departure in style. Less hieratic, less heraldic, the whole pattern is arranged against a background of agile floral ornament which presages the later, fuller development of Mohammedan design. Within the double frame of the ogival net move *rincaux* against which runs a Kufic inscription: "Every son of woman, no matter how long he lives in security, is one day borne away on a stretcher," gloomy testimony that this lovely textile was designed for use in burial. A.B.E.

As Chinese porcelains spread through Asia toward the West, their fame elicited admiration and envy in collectors and spurred potters to attempt to capture their desirable qualities. One of the most successful imitations which resulted in a whole new family of ceramic products, eventually known as *majolica* and *faience*, was created in the Middle East and carried from there to Moorish Spain, to Italy, and eventually across the Alps to Northern Europe. This ceramic type is distinguished by an opaque white glaze, a light clay body, and by high-fire colors of iron red, cobalt blue, copper green and black. These brilliant colors enhance the forceful design of this handsome flagon from Turkish Iznik, of about 1550. Given to the Museum by R. Thornton Wilson, it was formerly in the collection of Enrico Caruso and William Randolph Hearst. H.B.

Height, 8 in. [1962-185-1]

Late Gothic architectural drawings are so rare that this one is the sole example known in an American museum. The essential conditions of such drawings were that they should be perfectly accurate and clear, and those for actual undertakings were usually executed on vellum and of a size larger than this example, carried out with pen and ink with ink wash on paper. Dating probably in the last decade of the 15th century, and of German origin, it is inscribed with the monogram of the workshop, which has not yet been identified, and its suggested size is "200 shoes high." Its shape and proportions seem to indicate the tower to have been for a *Rathaus*, (town hall), rather than for a church. The drawing may not have been for a specific project, but intended, rather, to illustrate the abilities of the workshop. Of particular interest is the device indicating a quarter-turn by repeating only half a motif, best seen in the quatrefoil tracery of the upper gallery. The execution of the drawing was probably left to a shop assistant, the details of the ornamentation and sculpture being added afterwards by the master, a practice common at that time. This drawing was acquired through contributions by the Friends of the Museum.

R.P.W.

53½ × 10¾ in. [1960-77-1]

Diameter, 6½ in. [1962-8-1B]

From the gift by Irwin Untermyer of five small embroidered roundels, probably Flemish, 15th century, three have been identified by Miss Margaret Freeman as part of a series illustrating the legend of the martyred Saint Catherine of Alexandria. In the example shown, Catherine has been brought by her jailers to the Emperor Maxentius, who stands before the idol he worships. A similarity to 15th century Flemish painting suggests a design source. Such embroideries worked in colored silks and gold are well named needle-painting for they convey the drama of a moment, the color and flow of rich materials, the grace of gesture. Worn though these delicate embroideries are after almost five hundred years, the felicity of touch of the nameless embroiderer is still apparent. A.B.B.

13 x 11¼ in [1959-144-1]

A pictorial embroidery, possibly French, late 16th century, formerly in the Spitzer and Seligman collections, was given to the Museum by Miss Marian Hagne. Worked in high relief on silk in silk and gold threads and coral beads, it presents a curious design, sombre but compelling. The crutches and *ex voto* objects depending from the limbs of the oak indicate a representation of a votive tree. In the strange elements of the design appear symbols expressive of myths millennial in origin, transplanted by time into Christian mythology: the tree, symbol of life, of knowledge; at its roots a salamander, believed to withstand fire, expressive of survival; the coral, protection against evil; finally the serpent, in ancient mythologies a symbol of immortality, and as attribute of Asclepius, God of Medicine, the Life-giver, the Restorer, here possibly guardian of the sacred tree.

A. B. B.

While certain craft techniques spread rapidly from area to area and from country to country, others remain fairly localized in their place of origin. In Kreussen, on the German-Bohemian border, and in a few places in Southern Saxony, a rich brown clay was found suitable for the manufacture of jars and tankards. Decorated with lively enamel colors, these remain without parallel in the history of German ceramics. Favorite decorative subjects included the allegories of the Seasons and the Seven Planets, derived from popular engravings by the German *Kleinmeister*, or from portraits of sovereigns and princes of the Church. Such a pair of portraits adorns two of six panels of this Saxon jar of about 1675, formerly in the collection of Count Wilczek, of Kreuzenstein, Austria, and given to the Museum by Milton J. Blume. The fine repoussé silver-gilt mounts by the Munich silversmith, Franz Oxner (died 1688), testify to the esteem this object enjoyed by its former owners. H.B.

Height, 7½ in. [1957-174-1]

The increasing wealth of European cities during the late Renaissance resulted in a prodigious production of expensive showpieces. The German cities of Augsburg and Nuremberg were particularly active in the field of silversmithing, and developed a number of characteristic designs, among them the *Buckelpokal*, a standing cup with cover, worked in a high bulbous relief and adorned with engraving or other fine details. As further enhancement, gilding was applied to the silver. From its late 15th-century beginnings, the *Buckelpokal* enjoyed great popularity, perhaps owing to the brilliance of light reflections on the raised forms. In this rather small but exquisitely proportioned cup, mid-17th century in date and of Nuremberg workmanship, the characteristic shape is used to exceptional advantage. H.B.

Height, 9 $\frac{5}{8}$ in. [1959-15-1]

$2\frac{1}{2} \times 2\frac{3}{8}$ in. (each) [1961-18-1, -2, -3]

In addition to being a painter and draftsman of first rank, Hans Holbein, the Younger (1497-1543) was also an accomplished designer of ornament. These three roundels, here reproduced in actual size, are executed in pen and brown ink with ink wash, and with the addition of rich blue water-color in the backgrounds of the centre and right-hand drawings. It is possible that the finished objects were intended to be carried out in *champlevé* enamel on silver, perhaps as pommels for ceremonial batons. The designs could have been

intended also as ornamental adjuncts to the dress of Henry VIII, though they would appear to have been unsuitable for buttons. In character, they relate to the motif of a grotesque head on the hilt of the dagger carried by King Henry seen in the cartoon for the lost Whitehall Palace mural of 1537, thereby dating the drawings during the last decade of Holbeins's life. These precious drawings entered the Museum's collection through the generosity of Benjamin Sonnenberg. R.P.W.

Strongly influenced by classical antiquity during his sojourn in Rome in the early 1550's, Girolamo da Carpi (1501-1556) filled a number of sketchbooks with drawings of sculpture and *grotteschi*. This sheet, drawn on both sides in pen and ink with details of classical sculpture, probably comes from one of these books, some of which were dismembered in the 18th century. The subjects here shown include a herm, a statue of Minerva and one of a Meleager, and on the verso is the inscription, "delle Valle," a probable indication of the famous Roman collection to which these pieces once belonged. The drawing comes from the collection of Philippe Huart, and was given to the Museum by Hugh Cassel. R.P.W.

10 $\frac{1}{8}$ x 7 $\frac{1}{4}$ in. [1958-143-4]

A cap of linen, embroidered in silk, sequins and touches of gold thread, is a rare example of the headgear the Elizabethan gentleman donned in the privacy of his own house. The curious pattern of rainbows and clouds is an illustration of that language of emblems to which designers of embroidery often turned in the 16th and 17th centuries. The rainbow, appearing to Noah as the Flood ceased, became a sign of God's forgiveness—hence of peace, of tranquillity. Indeed, it might have formed part of the heraldic device of the original owner. In the bow we find red, yellow, and darker red and blue. The very curly clouds between the rainbow are in blue outlined with couched gold. The cap, formerly in the collection of George Saville Seligman, is part of the Richard Cranch Greenleaf bequest and is thought to date between 1590 and 1610. A.B.B.

Height, 6¼ in. [1962-53-11]

15 $\frac{3}{4}$ x 15 in. [1962-50-28]

A man's collar of needle lace dating about 1670 from the bequest of Richard Cranch Greenleaf is of a type known as *gros point de venise*. It is characterized by its high relief achieved by outlining the pattern with the *cordonnnet*, a cord or thick thread. The design composed of large, free-flowing scrolls, is connected by *brides picotées*, or

tie-bars, decorated with loops simulating pearls in the center of each. *Gros point de venise* originated in Italy and was introduced into France during the late 17th century by Colbert, chief minister of Louis XIV, from whence it became known as *point Colbert*. C.C.M.

11 x 15½ in. [1963-43-1]

The most famous of Rembrandt's etchings, CHRIST WITH THE SICK AROUND HIM, RECEIVING LITTLE CHILDREN, dating about 1649, shows more splendidly than any of his other graphic works a singleness of artistic aim fused with tremendous technical virtuosity. Known as the 'Hundred Guilder Print' since the early 18th century because of a price it once fetched at auction, the work combines drypoint with etching, and is known in two states; this example is the second, more finished state. Good impressions of this print are of the utmost

rarity, fewer than thirty having been recorded. This impression has a most distinguished history. In 1682 it was in the collection of French publisher and art dealer, P.- J. Mariette, and in the 19th century passed into the hands of Rudolf Busch, the German industrialist. This famous print joins a group of over a hundred Rembrandt etchings already in the Museum's collection, gifts generously made over a period of years by the late Leo Wallerstein and continued by Mrs. Wallerstein.

R.P.W.

6 $\frac{1}{8}$ $\times$ 5 $\frac{1}{8}$ in. [1960-1-27]

Strange materials have always fascinated Man, and often he endowed them with miraculous properties such as the poison-detecting power of the unicorn's horn. Just as often, Man applied his own skills to improve upon natural materials by painting or carving them. And what would be a more appropriate motif for such an exotic object as an ostrich egg than the allegorical representation of the Four Continents? An engraved New Year's greeting of 1706 from a library in Zurich found its way, as did many other engravings, into a Franconian workshop, where it served as a prototype for the design carved into the fragile shell of this ostrich egg. One of a group of about one hundred and twenty objects with allegories of the Four Continents given by the Trustees of the Estate of James Hazen Hyde, the exotic character of this piece is surpassed perhaps only by another in the same collection, a standing cup carved from the amber-like horn of a rhinoceros.

H.B.

An object with a closely defined purpose can be as specific in design as its function demands, emphasizing the particular with disregard for general solutions of design problems. In devising this reading chair, all the needs of the literate gentleman have been considered: a comfortably upholstered and shaped seat, intended to be straddled, generous arms on which to rest the elbows, drawers for papers and pens, a retractable candle holder and an adjustable book rest. In a peculiar and functionally sound construction, the back legs are slanted in such a way as to support the weight of the sitter, which is thrown toward the back of the chair. A gift of Mrs. Paul Moore, this reading chair is a fine example of functional design in early 18th-century England. H.B.

Height, 56¼ in. [1960-164-16]

William Delacour, possibly of French origin as his name would suggest, was active in London from 1741 to 1767. He is known only as a designer of eight books of ornament, of which the etched title page of the first book, dedicated to Lord Middlesex, is shown here. Others of the "books" (actually suites) are dedicated to the Earl of Holderness and the Duke of Rutland. The Museum is most fortunate in possessing the only known copy of all eight books, bound together, acquired through purchase. Perhaps Delacour was employed by the gentry to whom he dedicated these suites, which include designs for furniture, frames, jewelry, cartouches and other forms of ornamentation. Above all, his designs reflect the then-fashionable French rococo style of decoration. R.P.W.

11½ × 8¼ in. (plate line) [1962-126-1]

Soon after the discovery of America, the new continent gained entrance into the arts through allegorical representations of the Four Continents. In tapestries and paintings, in silver and porcelain, personifications of the four parts of the world retained popularity with artists for almost three centuries. Giambattista Tiepolo succumbed to their charm, as did the master-modellers of Meissen. By the mid-18th century at least six different versions were produced at the Meissen factory alone, the most impressive perhaps the one including this figure of AMERICA. The alligator and the parrot were accepted attributes of the New World, as was the colorful raiment of feathers. The cornucopia was introduced as an appropriate symbol of the continent from which flowed Mexican silver and Peruvian gold. The set to which this figure belongs was part of the James Hazen Hyde Collection. H.B.

Height, 10 $\frac{5}{8}$ in. [1960-1-28, D]

8¼ × 10¾ in. [1960-102-19]

During his student days in Rome in the 1690's, the eager young French architect, Gilles-Marie Oppenord (1672-1742) filled a number of sketch-books with drawings of Roman architecture, sculpture and painting, interspersed with his own designs for architecture and ornament. The lessons which he thus learned were later incorporated into his own work in Paris which became the basis for the *Régence* style. The Museum was most fortu-

nate to be able to acquire through purchase an album of Oppenord's Roman sketches, in which are included all phases of his varied work. This sheet, executed in pen and ink with delicate watercolors, is a view from the artist's own window looking toward the Palazzo Lante, with a glimpse of the curved roof of the Sapienza chapel at the left. Due to modern building activity, this view no longer exists. R.P.W.

The graphics collection of the Museum, exceptionally rich in the decorative arts, possesses a few rare watercolor drawings from the porcelain factory of Sèvres. For some years, a *saladière* of generous proportions, corresponding exactly to one of these drawings, was in the collection of the late Captain John Jay Ide. Recently it has been reunited with the original design through the generosity of Mrs. Ide, as a gift in memory of her late husband. The soft paste of the decagonal bowl, of a pleasing warm white color, is decorated with multi-colored flowers by Jacques Micaud, whose mark and the date letter for the year 1763 are to be found on the bowl. H.B.

Bowl: 11½ in. (diameter) [1963-75-1]

Drawing: 16½ × 12¼ in. [1938-88-8510]

Height, $47\frac{7}{8}$ in. [1960-103-1]

The American production of wallpaper was heralded by an advertisement of Plunkett Fleeson in the *Pennsylvania Gazette* as early as 1756, but few papers of early domestic manufacture can be identified as being by known paper stainers. In the case of this wallpaper, commemorating the death of George Washington, the authorship seems to be undisputed. Ebenezer Clough, paper stainer of Boston, produced it in 1800, incorporating in it architectural elements popular in the late 18th century, and mourning figures symbolizing Freedom and Justice. Undoubtedly the timeliness of the design appealed to the patriotic feelings of the young Republic, grieving for its Revolutionary hero and first President. A gift of the children of the late Mrs. Edith Parsons Morgan, this wallpaper is a rare and interesting example from the Museum's extensive collection of historic wallpapers. H.B.

To the touch and to the eye, a raw plank or masonry wall suggests little of the warmth and comfort which make a house a home. At an early stage, Man began to improve on basic building materials by coating or covering the interior walls with more refined surfaces, providing not only tactile but also visual pleasure. The figured tapestries of the rich had their counterparts in painted hangings, like this *bonad* from a Swedish farmhouse. Such peasant paintings usually showed biblical scenes, mirroring in dress and details the familiar world of the village. Bright colors and an unmitigated *horror vacui* add considerably to the effect of appealing naïveté. This early 19th century wall hanging, one of a group of twenty given the Museum by the late Richard Cranch Greenleaf, represents three independent scenes: THE MARRIAGE AT CANA WITH THE MIRACLE OF THE WINE, HAGAR IN THE DESERT, and DAVID AND GOLIATH. H.B.

Height, 46½ in. [1959-140-6]

29 × 6 in. (*detail shown*) [1961-7-1]

Crewel embroidery in 18th-century America, offshoot of similar English embroidery of the 17th century, attained a character of design and technique all its own. This embroidered border of a woman's linen petticoat, acquired through the generous assistance of Mrs. Alastair B. Martin and the late Mrs. Montgomery Hare, is a delightful example of the originality and curious unreality of such designs. Although the foreground is more or less typical of both English and American pat-

tern, the forms of the dwarf trees with vigorously curving branches, the oversize fruits and blossoms, the fresh, strong colors, often in sharp contrast, the very economy of wools, and the open background, mark the dissimilarity to the heavier English work. The lemon tree, with its balloon-like flower, has a red trunk, parti-colored leaves, sharp yellow fruit, while in the neighboring tree a deliciously eccentric yellow starfish-shaped blossom bends to the ground. A.B.B.

16 × 21½ in. [1957-46-2]

With the increased demand for inexpensive roller-printed cottons toward the end of the 18th century came a fad for gaily colored kerchiefs. A well-known manufactory for cotton printing was that of Fazy et Compagnie, located in Geneva. The Fazy works were served, for the most part, by a family of designers by the name of Dubois. This drawing, in brilliant watercolors, is by one of the younger members of the family, Louis-Albert

Dubois (1752-1818). The drawing may be dated about 1801. The scene suggests the environment of Lake Geneva, dotted with small islands and bordered by low hills that rise in the neighborhood of Lausanne. The large group of textile designs by various members of the Dubois family, to which this example belongs, was acquired through contributions by the Friends of the Museum. R.P.W.

14¾ × 29½ in. [1963-12-1]

One of the most intimate and ready contacts with Japan may be acquired through the engaging study of the numberless colored woodblock prints of the so-called Ukiyo-e School that flourished from the early 17th century until the fall of the Tokugawa Dynasty in the mid-19th century. This triptych by Kininaga, who died about 1820, represents a composite scene from a Kabuki drama concerning the Eight Sennin (Immortals). The characters include Kinto on a carp-steed, Oshikyo riding a white crane, Chokiwaro holding a gourd from which she conjures a small horse, and Chinnan holding a bowl from which issues a column of

smoke enveloping a dragon. At her right sits Tekkai breathing forth a diminutive reproduction of herself, and facing her stands Korejin with her tiger companion, near which is seen Chokiuka cutting fragments of cloth from her garments and tossing them into the air where they instantly turn into butterflies. Finally, below, Gaga kneels and plays with her fabulous toad. Apart from the complicated composition, the patterned relationships of line and color reached a degree of refinement with the art of Ukiyo-e rarely surpassed in Oriental graphic art. R.P.W.

91 x 121 in. [1960-12-1]

From the late 18th century through the first half of the 19th a happy collaboration existed between artist and wallpaper manufacturer, resulting in significant innovations. Perhaps inspired by the panoramic paintings then in vogue on the amusement strips of the Paris boulevards, artists worked out cartoons for wallpapers with non-repeating designs. A continuous scene, or a series of connected scenes, formed the complete *décor* of a room, providing illusionary vistas into distant,

often exotic landscapes, or illustrating episodes from mythology or history. Thousands of wood-blocks were necessary to produce this paper of about 1814 by Jean Julien Deltil. Entitled *LES FRANÇAIS EN ÉGYPTE*, the inscription on the base of the broken column at the left reads: "*Le 20 Mars 10,000 Français Commandés par le Brave Kléber ont vaincu 80,000 Turcs dans les plaines d'Héliopolis.*" This section, made into a four-panel screen, is the gift of F. Burrall Hoffman. H.B.

5 × 2½ in. [1962-26-1]

Along with a diverse collection of designs for jewelry, the Museum possesses interesting examples of original pieces, one of which is the brooch shown here in actual size. The piece dates from the second half of the 18th century and is thought to be either English or French. Of superb craftsmanship in design and execution, it is composed of rose-cut diamonds set in silver and gold, arranged to form a basket filled with floral sprays. Whether or not its original use was as a brooch, or as the center part of a tiara, remains a question. This piece was given by Miss Gertrude Sampson.

C. C. M.

This tiny bird, covered with brilliant hummingbird feathers, is housed in a tortoise-shell box with a silver-gilt lid. When the lid snaps open, the bird rises through a chased grate, flaps its wings, moves its beak, twitters a brief enraptured song, and disappears again beneath the closing cover. The fascination for movement in art goes back much further than the late 19th century inventions of the Lumière brothers. During the Renaissance, the popularity of automats for the amusement of kings and princes was rivalled only by the live entertainment in masques and *cortèges*. Elaborate mechanisms were devised to lift, pull, turn, play a tune, or perform some other mechanical miracle of playful invention. With their fine sense for minute mechanical detail, the Swiss supplied many automats with their inner works, although the outer casings may have been made in other countries. This artful piece of 18th-century mechanical entertainment was given by Mrs. John D. Rockefeller, Jr. H.B.

Height (closed), 1¼ in. [1958-42-1]

The adornment of doors is an old art, at times brought to perilous perfection, as when the forger of the ornamental hinges on the doors of Notre-Dame-de-Paris was accused of having resorted to the help of the Devil in making the finely wrought scrollwork. In a more enlightened age, the master forger who shaped this door knocker for a patrician house in Bordeaux probably escaped similar charges. The heavy Baroque handle contrasts pleasingly with the openwork plate, into which it is set and which suggests its date as the second half of the 18th century. A gift of John Kenneth Krug, this door knocker forms an interesting addition to the Museum's varied collection of ornamental ironwork. H.B.

Height, 12½ in. [1957-161-1]

Exchange of goods with other countries and continents has constantly contributed to the enrichment of Western Man's surroundings. As contacts with the Orient expanded in the 17th and 18th centuries, Europe learned to profit from the artistic traditions of the East as well as from its manual skills. Chinese painters produced wallpaper for the Western trade, porcelain decorators painted armorial bearings of aristocrats unknown to them on thousands of plates and dishes, and furniture makers followed drawings sent them through the East India Company. This early 19th-century bamboo chair, a gift of Mrs. William Pedlar, was made in China for the English market, in a style which found its apogee in the Royal Pavilion at Brighton. It is a good example of how cross-currents of taste and skills may lead the imagination on delightful trips to far-off lands. H.B.

Height, 35¼ in. [1962-75-1]

8¼ x 11 in. [1961-89-1]

A-CLIMBING WE WILL GO is the title of this charming drawing by the German-born artist, Baron Ernst von Maydell (1888-1961). It is a rather free interpretation of the well-known fable of La Fontaine, THE GRASSHOPPER AND THE ANT. Von Maydell's art is characterized by an extreme

delicacy both of line and of color, his favored medium being a fine-pointed pen and ink with watercolors. This illustration, apparently never published in book form, one of two by this artist in the Museum's collection, was given by Alan L. Wolfe. R.P.W.

In the silver and *plique-à-jour* candlestick by West-Coast craftsman Ruth Penington, brilliantly colored drops of translucent enamel are contained in the silver circlets within the movable roundels. A technique which was cheapened by misuse in badly designed 19th-century pieces, *plique-à-jour* enameling was revived recently by contemporary craftsmen who combine manual skill with creative design. The miniature stained glass effect of the difficult technique is used in this candlestick to particular advantage. H.B.

Height, 8¼ in. [1959-176-1]

Height, 18 $\frac{1}{8}$ in. [1960-1-16]

It is not unusual to collect objects representing a certain subject in art, but such collecting can become monotonous if the theme does not offer the possibility of sufficient variation. In interesting himself in collecting art works representing the Four Continents, the late James Hazen Hyde chose a subject of almost limitless possibilities. As an allegory in the manner of the Four Seasons, or the Four Temperaments, or as the apotheosis of Church or King, the Four Continents were subjects favored from the late Renaissance through the Baroque and Rococo periods. When Australia, or Oceania as it was also called, was recognized as a continental entity, the decorative schemes in which the Four Continents were used became rarer. But the old concept of world-wide homage to the powerful and mighty was revived in this terrestrial globe clock with its pedestal surrounded by five allegorical figures. The twenty-four hours of the day are inscribed on the equator, and the meridian of Stockholm, marked with an arrow, turns with the globe and marks the time. Made by the Court silversmith, Baron Erik Fleming, it was a gift of the Swedish Match Company to its head, Ivar Kreuger, on his fiftieth birthday in 1930. H.B.

$8\frac{1}{8} \times 10\frac{1}{2}$ in. [1962-35-10]

Teacher and theoretician, Pietro Belluschi is known above all as a church architect. The design problem here presented was to provide an appropriate edifice for the First Lutheran Church, located on a busy intersection in Boston's residential Back Bay quarter. In this first, imaginary design of 1958, the architect lets the side courts provide a subtle transition from outdoors to indoors. As built, the church has proved to be excellently adapted both for music and for speech. Like many conceptual sketches by today's architects, this drawing, one of a group given the Museum by Mr. Belluschi, is carried out with a felt marking-pen on tracing paper. R.P.W.

Diameter, 17¼ in. [1960-112-1]

The appeal of clay is so basic and primitive, and its possibilities of decorative expression so varied, that artists accustomed to other media often succumb to its temptations. Pablo Picasso, fascinated by the work of the village potters in Vallauris, on the French Riviera, tried his hand also at pottery-making, and enjoyed the shaping of the wet clay as much as the decorating of the finished piece.

With the center of the large platter as the focus for the design, his GROS POISSON NOIR appears in a forceful and at the same time humorous exaggeration of its clumsy proportions. The platter, a gift of Mr. and Mrs. Daniel Saidenberg, carries on the back a series of painted and *graffito* faces, with the signature of the artist, and the date, April 16, 1957. H.B.

12 $\frac{3}{8}$ × 12 $\frac{5}{8}$ in. [1960-214-65]

Readers of *The New Yorker* over the years are all familiar with the cartoons and “spots” by the late Christina Malman. Few magazine illustrators have possessed as keen a sense of design, originality in humor and subject matter, and inventiveness in technique. This illustration for *Fiction Parade*, though dating about 1938, is actually timeless in its humor. The medium is pencil, brush, and india ink, with the highlights brought out by means of dry brush and white poster paint. This example belongs to a group of more than a hundred drawings in the Museum’s collection by Miss Malman for illustrations and magazine covers, given by Dexter Masters. R.P.W.

From what familiar forms a pattern of such satisfying quality may be derived is shown in the panel designed and woven about 1948 by Dora Jung, of Finland. Here, the casual, ambling line of pigeons—commonest of city birds—is rendered in greys, white and occasional touches of red and gold color in a linen damask. The rhythmic and deceptively simple design results in a highly attractive wall hanging. A.B.B.

81 x 20 in. [1959-145-1]

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